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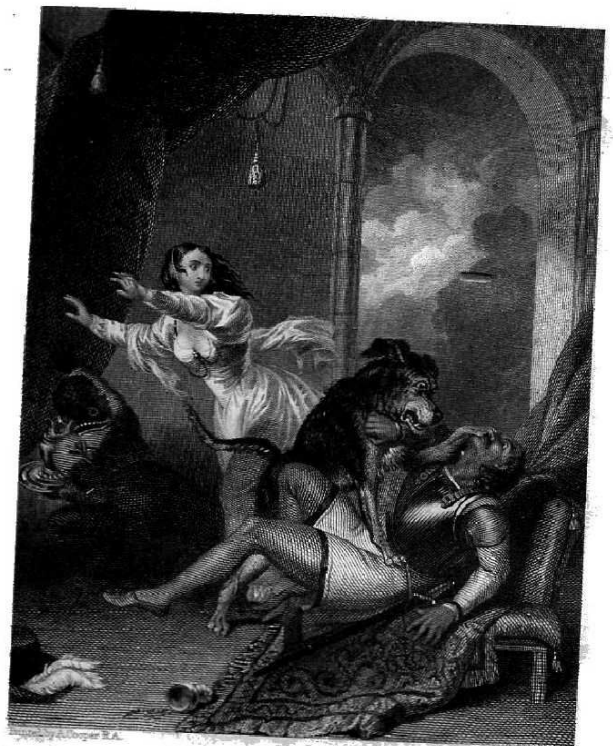

THE BLOOD HOUND.

THE
LADIES POCKET
Magazine.

T. Stothard. R.A. del. Chas. Heath sculp.

GOLFRIED WOLFGANG.

1835 — PART. 2.

JOSEPH ROBINS.
3 Bride Court, Bridge Street. *LONDON.*

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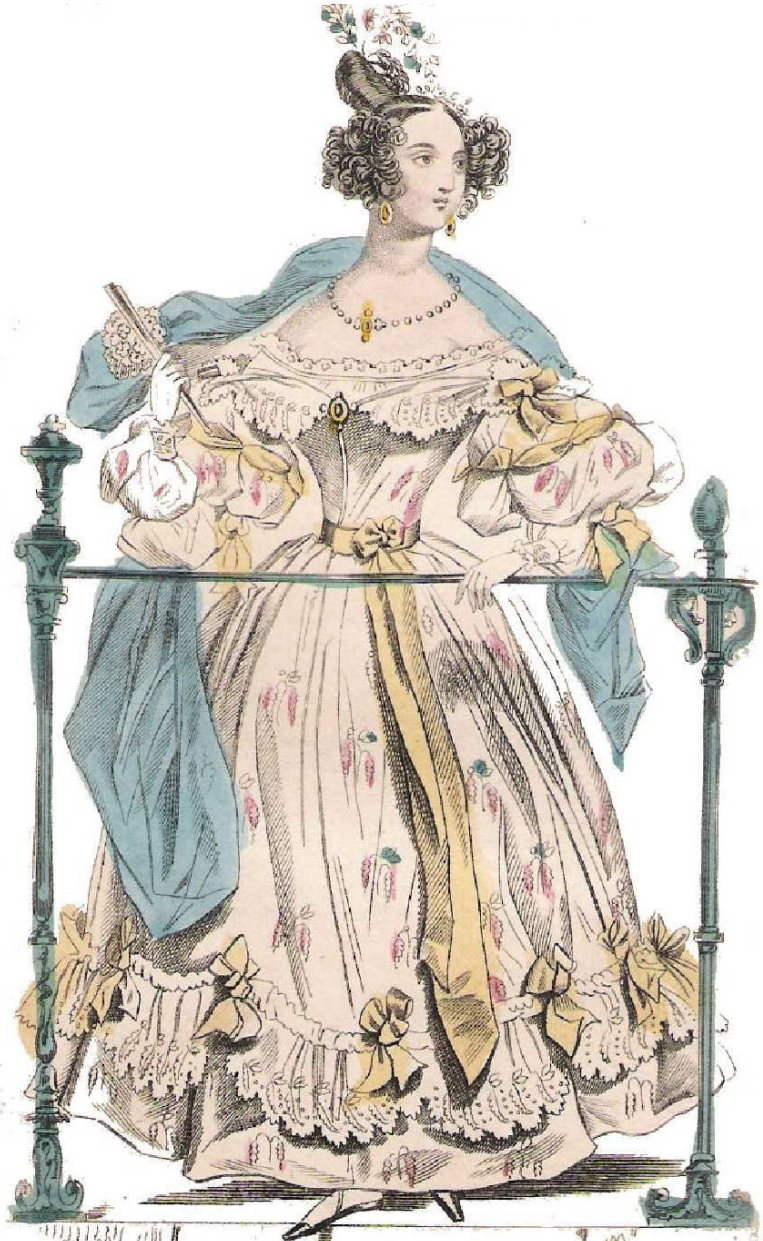

EVENING FETE CHAMPETRE DRESS.

1835.

LONDON MORNING DRESS.

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THE PRICE OF A QUADRILLE.

Proud of her latest lesson, how to wheel
Thro' the soft mazes of a new Quadrille,
Myrrha for six long hours untiring dances
With any fool who trumps the game of chances.
Smiles cost her nothing;—but she paid more dear
For the last set I saw her in, I fear;
Tho' after all perhaps 'twas cheaply bought,
Nay, like her favor, almost given for nought;
For at the most she did but *one* offend,
And a Quadrille is dirt-cheap at—a friend.

TRUTH.

Oh, be not that dull slave who only looks
On reason "through the spectacles of books!"
Rather by truth, determine what is true,
And reasoning works, through Reason's medium view;
For author's can't monopolise her light—
'Tis your's to read, as well as theirs to write.
To judge is yours!—then, why submissive call?
"The master said so?"—'tis no rule at all!
Shall passive sufferance e'en to mind belong,
When right divine in man, is human wrong?
Shall a high name a low idea enhance,
When all may fail, as some succeed—by chance?
Shall fixed chimeras unfixed reason shock!
And if Locke err, must thousands err like Locke?
Men! claim your charter! spurn the unjust controul,
And shake the bondage from the free-born soul!
Go walk the college halls, and teach your youth,
All names are bubbles, but the name of Truth!
If fools, by chance, attend to Wisdom's rules,
'Tis no dishonour to be right with fools.
If human faults to Plato's page belong,
Not e'en with Plato, willingly go wrong;
But through the judging page declare it well
To love Truth better than the lips which tell:
Yet 'twere an error, with injustice classed,
T'adore the former, and neglect the last.

ENGLISH FASHIONS AND NOVELTIES.

London Morning Dress.—The robe is composed of grey lilac *gros de Naples*. The *corsage* is *à la Vierge*, tight to the shape, and to fasten behind. The sleeve between the *gigot* and the *folle* form. French cambric pelerine of two falls, of the heart form, and of a large size; each fall is edged with Valenciennes lace, above which is a light embroidery. The apron is of apple-green *gros de Naples*, a three quarter length scallopped round the bottom, and embroidered in a detached sprig of flowers in the centre of each scallop, in silk to correspond with the color of the dress. Neck-knot of apple-green ribbon, fastened by a fancy jewellery brooch; leaf of *tulle blonde*, a low caul, the trimming of the front of moderate depth, turned back, and descending *en cornette* under the chin, the trimming consists of a sprig of flowers, and gauze ribbon, both a little lighter than the color of the robe.

Evening Dress.—Pea-green *pou de Soie* robe, a low corsage draped *à la Sévigné* in front, it is trimmed with blond, set on plain in the centre of the back and bust, but forming mancherons on the shoulders. Beret sleeves, over which are long ones of plain blond. The hind hair is dressed high, and somewhat in the form of a helmet, it is crowned in a very novel manner by an ornament composed of gauze ribbon to correspond with the robe, and edged with blond lace: the front hair is disposed in a soft roll at each side. Ear-rings, bracelets, and ceinture buckle gold; brooch and neck-lace pearl, white kid gloves, black satin slippers.

Remarks on the Prevailing London Fashions.

The excessive heat has rendered both out and in-door dress, this month, of the lightest possible description. Printed muslin robes are generally adopted in promenade dress; their form does not afford any actual novelty, but the new patterns are so numerous and varied, that we can hardly tell which are most in favour. We observe that our prediction of last month is fully accomplished, very large patterns being decidedly unfashionable. Delicate colors predominate.

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Worked collars, or pelerines, with a short lace or ribbon scarf are also fashionable for the promenade. Shawls are adopted only by ladies of a certain age, and they are always of a very light kind.

The only novelty in promenade bonnets, is the introduction of some composed of the finest clear muslin; the crown is lined with white sarsenet, on which the muslin is fluted; the brim is also fluted, but not lined; a white ribbon runs through the edge of it, to which a *ruche* of fine narrow lace is frequently attached. A muslin rosette edged with lace, or one formed of white ribbon is placed on one side of the crown, in either case the *brides* correspond. This is a pretty gentlewomanly walking bonnet, and we think likely to remain in favor during the summer.

Clear muslins sprigged with colored cashmere worsteds, and lined with *gros de Naples* to correspond, are much in request in carriage-dress. They are of the pelisse form, and a good many are trimmed *en tablier* with lace; *point d'Alencon*, or *point d'Angleterre* are the laces most in request. Fancy silk robes, with black or white blond mantelets are also in favor. The most fashionable hats are those of rice straw. This beautiful and delicate material which, is in fact the most expensive of any, as half an hour's hot sun will spoil it, is now brought to uncommon perfection, and of a much higher price than we ever remember it. Some of the most novel are trimmed with a single exotic flower of uncommon beauty, but we cannot give the name, it being only just introduced, and copied, as we are informed, from the herbal of a celebrated botanist. Others are trimmed with a wreath of wild roses, or a bouquet of variegated pinks; or of white lilac, or red hyacinths. Generally speaking, white is most prevalent both for hats and bonnets; those of the latter of the drawn kind are of white crape, or white *gros de Naples glacé*, with a curtain veil of *tulle filet* attached at the edge of the brim. Silk hats are of white *cordiline*, or *pou de soie*, trimmed with white ribbons, and the flowers that we have just cited as fashionable for rice straw hats.

Evening dress offers, comparatively speaking, little variety, because the robes are almost all white. Gauze, *tulle*, and clear muslin, almost as transparent as *tulle*, are the materials employed; they are worn over white sarsenet or white *gros de Naples*. We have seen some evening dresses that had the *corsage* disposed entirely in very small plaits, they were laid on longitudinally. The sleeve was short, and of a very singular form, small plaited at the top and bottom, but with an exceedingly full *bouillon* in the centre. The *corsage* is trimmed with a *ruche* of *tulle blonde*, if the material is gauze or *tulle*, but of lace if it is muslin. A *ruche* descends *en tablier* on each side of the skirt, it is formed with plain spaces in which are inserted light bouquets of flowers. This is really a beautiful stile of trimming, and more novel than any thing that has appeared for a long time.

Ribbons are destined to play a very great part in the trimmings of dresses this year, and some of the new ones are so remarkably beautiful, that we know not any thing more proper for trimmings. We have just seen a robe of white *gaze Ondine*, trimmed with festoons of the beautiful new ribbon called *fleur de Champs*, the festoons were arranged down the front of the dress *en tablier*, increasing progressively in breadth from the top to the height of the knee, from whence they turned back round the border, where they were shallow, the point of each was finished with an ornament of the leaf kind, formed of ribbon. Although *coiffures en cheveux* are exceedingly fashionable, they are not the only ones adopted in evening dress, blond lace caps are also very much in favour, particularly those of that small light shape called *bonnet à la Juive*. We have just seen some of these latter trimmed with a new species of heath-blossom, disposed *en bouquet* on one side. The colors most in request are the lighter shades of rose and green, lilac, azure, straw-color, several shades of drab, and some fancy colors.

FOREIGN FASHIONS AND NOVELTIES.

PARIS EVENING DRESS.—The robe is composed of rose colored *gros de Naples glacé*, low corsage fitting close to the shape, and trimmed with a pelerine of English point lace, narrow on the bosom, but falling deep round the shoulders and back. Butterfly breast-knot, with a gold brooch in the

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centre; a trimming formed of puffs of ribbon descends from the breastknot to the bottom of the waist. Maintenon sleeves with English point lace *manchettes*. The front of the skirt is trimmed *en tablier* with rows of English point lace laid one above another from the waist to the bottom of the skirt; the *tablier* is bordered on each side by a row of puffs of ribbon interspersed with knots. The hair is arranged on each side in a double loop *à la Berthe;* the hind hair disposed in a soft full bow round which a platted braid is twined. A gold chain crosses the forehead *en ferronière*, and going round the back of the head encircles the base of the knot. A full blown rose with its foliage, and a sprig of exotics are placed on one side. Gold ear-rings, necklace gold and emeralds, carved ivory fan, of a large size. White kid gloves trimmed at top with ruches of rose ribbon. White satin slippers. White *gaze Ordine* scarf.

PARIS DRESS FOR AN EVENING FETE CHAMPETRE.—Robe of white Organdy over *gros de Naples*, it is sprigged in a light pattern in colored silks, a single flounce with a richly embroidered border encircles the skirt; the flounce is set on by a heading, drawn with pale gold colored ribbon; knots are laid upon it at regular distances. Low *corsage* made tight behind, but with a little fulness at the sides in front. It is trimmed with a lace pelerine of a very novel form, square at top, but arched in the centre before and behind, and falling in the style of a small *mancheron* on the shoulder, where it is ornamented with a knot of pale gold ribbon. Long and very wide sleeve, trimmed in a very novel stile with ribbon. *Ceinture* to correspond with floating ends. The hind hair is arranged on the summit of the head in a single bow, encircled by a braid, and disposed in very full tufts of curls at the sides. It is ornamented with two light sprigs of fancy flowers, the one inserted at the back of the hind hair droops to the front, the other descends on the left side.

REMARKS ON THE PREVAILING PARIS FASHIONS.

There never was perhaps a time in which the dress of a woman of fashion was more expensive than at present, and yet there is such simplicity in its *ensemble*, that at the first glance one would be tempted to fancy all our *elegantes*

were attired in a very economical manner. A review of promenade dress will convince us of the contrary. The robe may be either of plain or printed muslin, made in the pelisse form, that is open before; it is worn over a cambric or jaconet muslin petticoat, the latter as well as the entire of the robe is edged with narrow Valenciennes lace, which is not in the least shewy in appearance, but of an excessively high price. If the whole of the dress is white, an embroidery in feather stitch, which is also very expensive, sometimes supplies the place of the lace. A pelerine, or canezon is indispensible, but the former are most in favor. Some are of plain clear muslin, with a very deep hem, edged with broad rich lace set in full. Others, whether single or double, are very richly embroidered; those we must observe have only a narrow lace at the edge, set on nearly plain. Some pelerines of a very pretty kind, called *fichus à la Paysanne*, are made up to the throat, pointed behind, and with pointed ends which pass under the *ceinture*, many of these are thickly strewed with sprigs in a lace pattern. Others are composed of small embroidered *entre deux*, divided by a strip of muslin or cambric small plaited.

But this simple style of dress, though very much the mode, does not quite exclude a more showy appearance thus we see at the *Bois de Boulogne, gros de Naples* pelisses, a grey ground quadrilled in rose or green, and *pou de soie* robes of grey or nut colored ground, figured in very small patterns of either blue or green. *Mousseline de laine*, that prettiest of all pretty materials, is also, notwithstanding the warmth of the weather, still partially adopted, but the grounds of these robes are always white or colored, and the patterns are of the most delicate kind.

We might make, if our limits would allow us, a very long chapter of hats, for there is at present a very great variety of them, and of bonnets also: to begin with the latter, those drawn and of a close shape, are very fashionable for morning dress; the prettiest are of lilac *pou de soie*, glazed with white, and simply trimmed with ribbons to correspond. There is nothing more elegant for half dress than a bonnet of an open shape, composed either of *pou de soie*, or *gros de Naples*, of a new shade of light green trimmed with two tufts of bluets. These two colors, which it would formerly have been cons-

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dered very bad taste to have worn together, are now the most fashionable contrast. Another very pretty half dress bonnet, is a drawn one of plain Indian muslin, the casings drawn with citron colored ribbon. Knots and bands of white ribbon, fringed with citron, adorned the crown; a curtain veil of English point lace gave an elegant finish to this bonnet.

Italian straw is coming very much into vogue for hats, the only peculiarity in their form is, that their brims are larger than those of the other hats of the season, they are always trimmed with flowers, exotics are the most in request, field flowers come next. An ornament, resembling a diadem, formed of these latter is very much in favor. Rice straw has lost nothing of its vogue, it is still the material *par excellence*, and likely to continue so during the remainder of the season. *Bottines* of grey *gros de Naples* are very much in favor for the promenade. So also are those of dust colored *cordeline*; the newest form is, that to fasten at the side in the gaiter stile. Dust color and grey are the favorite hues for parasols, they are of rich *gros de Naples*, and always of a large size; the stick is of an expensive foreign wood, and the head either of silver or gilt. Gloves of Scotch thread, which had gone out of fashion, are again in vogue, they are of openwork, and sewed and embroidered in colored silk. The colors *a-la-mode*, are the lighter shades of blue, green, rose, and dust color, lilac, straw, and some very pale shades of brown.

LEITER FROM PARIS.

My dear Friend,

These people are always mad after something or other; at present the mania is private theatricals. The applause bestowed upon a really excellent representation, given a very short time ago, at the superb hôtel of the *Conte de Castellane*, seems to have set all the Parisians agog for the boards. The fashions has passed from the nobility and gentry to tradespeople, and from them to servants. My daughter, finding her maid very busily engaged in spangling a robe, enquired who it was for, and was answered by Mademoiselle

[illegible], that it was for herself, to wear in the part of a [illegible] Duchess, in one of the last new pieces, which a party of servants had agreed to get up. It appeared, however, that the plan had nearly miscarried, from the difficulty of finding performers for the footmen and chambermaids, nobody caring, as Amélie expressed it, for such vulgar parts as those.

Paris would be very thin at present were it not for the influx of foreigners on the one hand, and the immense number of speculators at the Stock Exchange on the other. It is incredible to what a height this species of gambling has risen, and those who practise it rarely go more than a few hours journey from Paris, in order that they may conveniently watch the operations at the *Bourse*. Thus Paris still presents an appearance of bustle and gaiety, and the evening promenades, particularly the concert in the open air, in the *Champs Elysées*, are crowded with elegant and fashionable company. But on the Sunday, after the morning service, Paris appears quite a desert; the rich would consider it vulgar to be seen abroad, and the middling and lower classes are each on the wing for the country, or rather, I should say, the first makes excursions to Versailles, St. Cloud, &c. &c. and the last set out for the Barriers. Not a single journeyman or workwomen, even of the lowest grade, would think of passing their Sunday in Paris, and whenever a love affair is entered into, the first part of the agreement is, that the lover shall take his mistress every Sunday beyond the Barriers. But these parties are not of a *tête a tête* kind, nor confined to lovers: you see whole families, from the grandsire and grandam to the little prattler of three or four years old, all setting off with, I had nearly said equal glee, to get their Sunday's dinner, and a mouthful of fresh air out of Paris. To say the truth, these people seem to me to have the art of mingling business with pleasure more rationally than we do. An Englishman, who is in business, generally continues to work like a slave for his money till he is passed the age of enjoying it; but a Frenchman, if he is ever so busy, affords himself time for relaxation.

There is quite an anglo-mania for horse-racing. We have lately had races at Chantilly, which might almost vie with those of Epsom. The elite of Parisian society, ladies as well as gentlemen, assembled to witness them. Our country-

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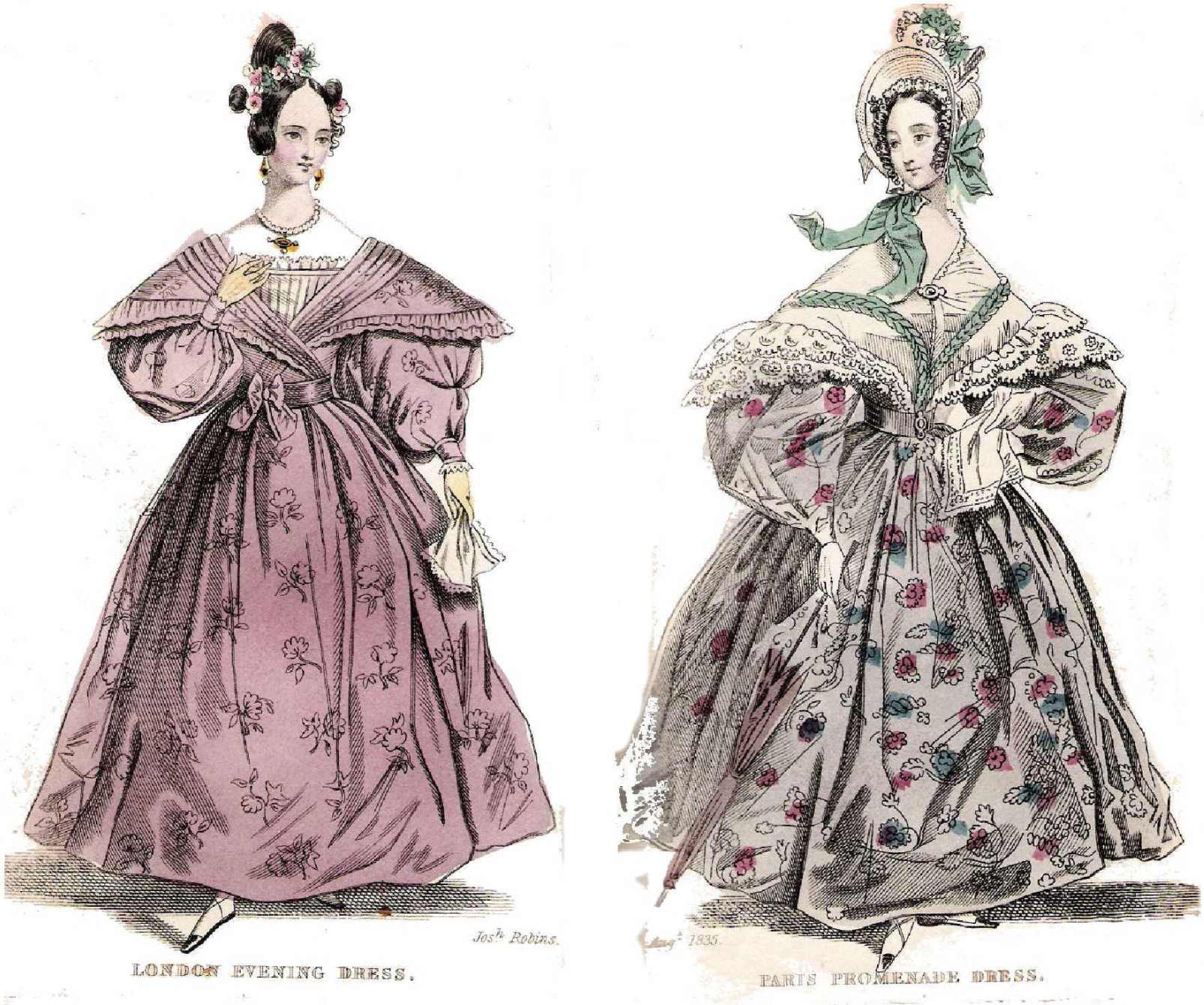

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off continually. Then followed a woman, carrying a vase of fire, in which she threw incense. Then the flock of milk sheep, driven on by shepherds, singing the same songs as Chiboak, the mother of Antar, sang near two thousand years ago; for the manners of the Bedouins never change. Then came the negress on horseback, and surrounded by two hundred women on foot; this group uttered cries of joy, and sang nuptial songs which pierced the ears. The procession was closed by the camel which bore the *trousseau*: the shawl, embroidered with gold, hung like drapery over its back; the yellow boots dangled from its sides; and the objects of value, arranged in festoons, and built up with great taste, formed a sumptuous coronal. A little child, of the most illustrious family, mounted on this camel, cried out aloud, "May we be for ever victorious, and may the fires of our enemies be for ever extinguished!" As for me, I ran about from one side to the other, the better to enjoy the spectacle.

CHARACTER OF QUEEN MARIE ANTOINETTE.

BY COLONEL LABAUME.

Although endowed with a prompt and facile intellect, her education had been much neglected; and though flattery had ascribed to her a knowledge of Latin, the practice of the fine arts, and the power of writing in several languages, it is now thoroughly proved that she knew nothing but French, Italian, and Music: that in all things she was without instruction; and that, beyond a few romances, she never opened a book. Whenever conversation took a serious turn, ennui gained possession of her countenance, and froze the discourse. Her talk, unconnected and broken, ran from subject to subject, and paused not even to skim the surface of the most material interests. Grave affairs were above her force: and those who most desired that she should play a brilliant part, agreed that she was without character, and that politics always inspired her with alarm. Throughout the whole time that she remained Dauphiness, she was occupied exclusively with frivolities; and, being without influence or credit, she made herself remarkable only for a caution amounting to timidity; insomuch, that she frequently endured, without complaint, the affront of seeing herself completely clouded by Madame Dubarry.

TO THE FLOWER, FORGET ME NOT.

BY MRS. OPIE.

Fond memory's flower, of azure dye,
Permit thy bard one boon to crave;
When in death's narrow bed I lie,
Oh! bloom around my humble grave.
And if some tender faithful friend
Should, led by love, approach the spot,
And o'er thy flowers admiring bend,
Then say for me, Forget me not!

ENGLISH FASHIONS AND NOVELTIES.

London Walking Dress.—Jaconet muslin robe, with a new pattern in columns of azure blue; the *corsage* is high and plain; the sleeves of the usual form; pelerine canezon, of cambric: it is of two falls, the lower one rounded behind, and pointed in front; the upper is round and very open on the bosom, both are embroidered round the border, and edged with Valenciennes lace. Tuscan straw bonnet, an open brim and crown placed very far back; the trimming is of blue gauze ribbons to correspond with the dress; neck-knot of white gauze ribbon.

London Evening or Social Party Dress.—Pelisse robe of *gros de Naples*, a new shade of fawn colour; a low *corsage*, very open on the bosom, displaying a *tulle chemisette*; the *corsage* is disposed in folds which cross under the cienture, and trimmed with a pelerine lappel, very deep round the back and shoulders; very large sleeves with deep tight cuffs; the hair is arranged in a round bow on the summit of the head, and soft loops at the sides; it is ornamented with red roses and their foliage; necklace, and earrings of fancy jewellery.

Remarks on the Prevailing London Fashions.

Out-door dress affords us little room for description or observation at this moment. Actual change is not indeed to be expected at this time of year, but some novelties of a tasteful, though not of a very striking description, have presented themselves in carriage dress, which we shall lay before our fair readers.

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One of the prettiest is a pelisse of a half transparent material called cashmere-cambric, it is composed of the finest cashmere wool, and is as light as a muslin, the ground is always that of unbleached cambric, quadrilled in a small pattern, and very narrow stripes of red, blue, or green. The *corsage*, which is high and plain, is nearly covered by a pelerine of a large size, with ends which wrap across, and a square collar very open in front; the round of the pelisse, as well as the pelerine and collar is edged by a piping of the colour of the quadrilles; the skirt wraps over to one side, where it is attached by two broad floating ends of ribbon of the ground of the dress, edged with the colour of the pattern. The sleeves are of the *folle* kind, but smaller than any we have yet seen.

White dresses, with light scarfs, are very much adopted in carriage costume; the most elegant are those composed of cambrics, and of the peignoir form, trimmed with the same material in imitation of cockscombs.

Drawn bonnets of plain *gros de Naples* are getting out of favour. Those of rich plain silk, as *gros des Indes gros d'été*, or *pou de soi*, continue in request, particularly those of dust colour; some of the prettiest of these latter are lined with rose coloured crape, and trimmed with small roses under the brim; the crown is decorated with ribbon only; it corresponds with the bonnet. We see also several bonnets of rose coloured or citron crape, with the crowns placed almost horizontally, and the edge of the brim trimmed with a blond *ruche*; these bonnets are generally becoming. The cottage form is very prevalent in *negligé*, but the brims are wider than they were last year.

Although silks are in favour for dinner and evening dress they are not so much so in the latter as clear coloured muslin, embroidered in silk of a different colour, or white richly worked and trimmed with lace. The prettiest among the former are those of rose colour, embroidered in black, or blue worked in green. One of the first kind which struck us as exceedingly elegant, had the *corsage* draped before and behind, the draperies were retained on the shoulders, and in the centre of the back and front by knots of gauze ribbon quadrilled in black and rose. Single bouffant sleeves, without any ornament. The skirt was embroidered round the hem,

which was very deep, in detached bouquets of fancy flowers in black silk. The ceinture was of rich *pou de soie* ribbon, quadrilled to correspond with the knots on the *corsage*.

Robes of clear blue muslin, worked in green, have in general the front embroidered *en tablier*, or else long light sprigs of foliage, which issue from a light wave round the border. Although the union of these two colours is now very fashionable, and that new shades of a very beautiful kind have been introduced into both, we cannot but consider them a very bad contrast, particularly by candle light. We think we may venture to predict that this fashion will neither be of long duration, nor likely to be speedily revived.

The *demi peignoir* form is very generally adopted for white robes, one of the most elegant evening *negligés* that we have lately seen, was of that kind. The *corsage* half high, and trimmed with a shawl pelerine, was very open before, displaying the plain front of the white *gros de Naples* under dress. The pelerine and the entire round of the dress was embroidered in feather stitch, in a light pattern, and edged with Mechlin lace; the sleeves were long, and of excessive width, over the short and very full beret sleeves of the under dress; the ceinture fastened before in short bows and long floating ends, was of rich white *pou de soie* ribbon, with a fringed edge.

Hats, both of rice, straw, and crape, are much in favour in evening dress. We do not perceive any other alterations in their form than an increase in the size of the brim, which is certainly much larger than it was in the winter. This is a fashion which is far from being generally becoming, it is in fact suitable only to tall and majestic women. Flowers are more generally adopted for these hats than feathers, though we see a good many trimmed with the latter, but the mode of placing flowers under the brim, and feathers on the crown is quite obsolete. Fashionable colours continue the same as last month.

FOREIGN FASHIONS AND NOVELTIES.

PARIS PROMENADE DRESS.—Indian muslin robe, a dark slate coloured ground, with a rich pattern of flowers in various hues; a low *corsage* and sleeve of the gigot shape,

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and somewhat more moderate size than they are in general; clear muslin pelerine, a single fall pointed in front, and very open at the throat, round which it is bordered with narrow lace; a double fall of broad Mechlin lace goes round the lower part of the pelerine, and a band of platted green gauze ribbon forms the *cœur*. Rice straw hat, a round shape, and of moderate size; the interior of the brim is ornamented in a very light stile with blond lace, and buds of heliotrope, a sprig of which, with green gauze ribbons adorns the crown. Parasol of pale claret-coloured *gros de Naples*.

Paris Morning Dress.—Dust coloured *gros de Naples* robe, a plain high *corsage*; very large sleeves, the fulness confined at the bottom by deep cambric cuffs, edged with Valenciennes lace; the canezon, also of cambric, is beautifully embroidered and trimmed with lace. Drawn bonnet of green *pou de Soie*; the interior of the brim is trimmed with *tulle* and French marygolds; a veil of white *tulle* is attached to the edge, the brim is of moderate size, the crown placed horizontally and rather large, is trimmed with green gauze ribbon.

Morning Cap.—It is composed of *tulle*, a moderately high caul, with a band of straw coloured ribbon encircling the upper part of it, and a bow in front; the trimming of the front consists of gauffred *tulle* turned back, and ornamented only by a small bow over the forehead; the *tulle* terminates *en cornette* under the chin by a bow of straw coloured ribbon.

Remarks on the Prevailing Paris Fashions.

Although a great many of our most distinguished fashionables have quitted Paris, for the tonish watering places our capital is still far from thin. We have foreigners of high rank, and country gentry who come to pass a short time with us. Thus our morning and evening promenades still present some novelties worth describing. We may place in the first rank, *the pelerines à la Couchoise* made with collars very open at the throat, which they partially display; the pelerine is round, and deep behind, but cut out on the front of the bust so as to display the

shape; the ends which fall nearly to the knee are rounded; those adopted in undress are composed of cambric, and trimmed with the same material, small plaited. For the concert of the *Champs Elysees*, or the *spectacle*, they are composed of very fine Indian muslin, embroidered, and trimmed with English or Mechlin point lace. We may cite also a new kind of ribbon for scarfs, the broadest that has yet appeared, the middle is of rich grenadine gauze, and of one colour only; the border is quadrilled in narrow satin stripes of two or three different colours; the ends are bordered to correspond. The effect of these scarfs is extremely pretty and novel, they are used only for half dress.

There is quite a rage for white bonnets. Some of the new ones composed of rice straw, are trimmed at the back of the crown, with a curtain of grenadine gauze, either white or of the colour of the ribbon that trims them; it is excessively deep and full, and made with pointed ends which wrap across the throat, and are fastened in front by a gold or jewelled brooch. It would be difficult to find any thing more frightfully unbecoming than this curtain, it completely disfigures the neck and throat, and if adopted at all, ought only to be so by very old ladies; such, however is not the case, it was first introduced by a young and lovely comtesse, and celebrated leader of fashions; since then it has been worn by several *elégantes*, but it is not yet generally adopted.

Much more becoming are the *capotes* of the *demi bibis* or half cottage form, composed of *cordeline* or *élyseene glacée*, they are always trimmed with flowers. Those most in favour are a tuft of the violets of Parma, a simple bouquet of Easter daisies, or one of coquelicots or blue-bottles.

The balls of Ranelagh present us with some very elegant half-dress toilettes. We shall cite one of the prettiest and most original. A robe of the finest cambric, with the *corsage* arranged *en schall* by three bouillons, the lower one edged with lace, small puffs of which descended down the front of the skirt; long sleves of the usual form, with lace *manchettes* of the cuff kind; epaulettes of cut ribbon of a very novel form, floated over the shoulders; a broader ribbon of the same kind, deep straw colour, edged with cherry, formed a scarf; a rice straw hat, trimmed with

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peacock's feathers, disposed in a half wreath, completed this truly elegant and original toilette.

Another costume of a lighter and very pretty description was composed of a robe of Indian muslin, of the very clearest kind; the *corsage* low, and in crossed drapery, displayed a richly embroidered *chemisette*, edged with a quilling of fine Valenciennes; double bouffant sleeves, the bouffant formed by a band and bow of white ribbon figured with blue, with which the ceinture corresponded; it was tied in short bows, and long ends on one side; the skirt was decorated with bouquets of bluebottles, placed at regular distances above the hem; the coiffure equally simple and original, was of hair, disposed in soft braids in front, and decorated with a bouquet of bluebottles placed on one side of the head; the bouquet was divided in the centre by a tress of hair wound round the crown of the head something in the form of a coronet.

Evening coiffures are now almost invariably of hair, and decorated with flowers, notwithstanding which they afford a great deal of variety. Thanks to the march of fashion there is no longer a set form for hair-dressing; the coiffure may be high or low, braided or curled, according to the fancy of the weather. Does a lady wish to display a pretty forehead? she has her hair dressed *à la Chinoise!* is her face round, and rather too full, she has her hair arranged *à la Anglaise*, that is in corkscrew curls. In short, the art of suiting the *coiffure* to the features of the wearer, and its ornaments to her complexion, is now perfectly understood by all our celebrated *coiffeurs*. We should be glad to see every other part of the dress revolutionized in the same manner. No change in fashionable colours this month.

LETTER FROM PARIS.

My dear Friend,—Paris now begins to get thin; the greater part of our French friends have, during the last month quitted it, either to travel, to go to the country, or to one of the watering places; three epidemics which every year, about this time, attack the inhabitants of the

Faubourg Saint-Germain, and the Chassé d'Antin. But, though the scene changes, the piece continues, for the tastes and habits of the actors remain the same. As to us, who remain at Paris, or in its immediate environs, every post-chaise that quits it is a hearse that takes from us one or more of our friends; but happily those dead people return again to life in November, which is the season when the fashionable winter begins at Paris.

You are not, however, to conceive that our *belle Paris* is entirely deserted; we have still a sufficient number of the *élite* of French and foreigners to render the balls of Tivoli and the evening concerts of the Champs Elysées brilliant; and despite of the extreme warmth of the weather, the rural balls in the environs of Paris are very much frequented; but the *fête* that eclipses all that has been seen for a long time, and which every one talks of at this moment, is one that a nobleman of high rank has lately given at his country seat, a few leagues from Paris.

The nobleman in question, who holds the same place in French society that the Duke of Devonshire does in our own, had already distinguished himself by the magnificence of the entertainments he gave last winter in Paris. The letters of invitation for the one of which I speak, were issued for the whole day, and indeed it was scarcely ten in the morning, when a great part of the company were already assembled in his park, which is one of the finest I have ever seen. A magnificent breakfast and a concert in the open air began the amusements. This was succeeded by a late and most splendid dinner served within doors, and to the dinner succeeded a *bal Champetre*, which strongly reminded me of those fairy tales that formed the delight of our childish days: it was really a scene of enchantment. The brilliancy of the illuminations, the beauty of the decorations, particularly the multiplicity of rare and expensive flowers, the music, and the elegantly dressed and lovely women formed altogether a most splendid *coup d'œil*. The ball terminated by a magnificent breakfast, and the guests departed, having spent nearly twenty-four hours in amusing themselves in the most delightful manner.

Our old friend Mr. Sandford is here, and what will surprise you from being, as you must remember he formerly

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PARIS PROMENADE DRESS

SEA SIDE COSTUME.

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LONDON DINNER DRESS.

TIVOLI GARDENS COSTUME

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ENGLISH FASHIONS AND NOVELTIES.

PUBLIC PROMENADE DRESS.—Printed muslin robe of a new pattern; a white ground with perpendicular wreaths of pink blossoms and berries. The *corsage* high and plain, is ornamented with a pelerine which forms a point in the centre of the back and front. The pelerine is edged with a plaited trimming of clear muslin. Sleeves of moderate size, particularly at the lower part, with clear muslin *manchettes*; and round epaulettes trimmed to correspond with the pelerine. We must observe that a narrow Valenciennes, of the finest kind, edges the trimming. The front of the skirt is decorated in the Dubarry style, with a row of muslin set on full, and attached by a white satin *rouleau*. The edge of the trimming is formed into a light wave by a *rouleau*. Rice straw bonnet lined with grey lilac crape. The crown is placed rather backward, the brim is round, and of a moderate size. The interior of the brim is ornamented in an exceedingly light stile with rose gauze ribbon figured with white. A blond lace veil is attached at the edge of the brim; the crown is simply trimmed with a band of ribbon, and a very full knot placed on one side.

DINNER DRESS.—Pelisse robe of lilac *gros d' été*. A half high *corsage* fitting close to the shape, and long sleeves between the *gigot* and *folle* form. They are ornamented in front above the bend of the arm with a round knot of lilac gauze ribbon. A ribbon trimming descends from the top of the *corsage* down to the bottom of the skirt; it is interspersed with knots placed at regular distances. The head-dress is a *bonnet à la Châtelaerie*; it is composed of blond, a moderately high caul, the trimming of the front is arranged in three high and sharp points at the top, but descending gradually narrower at the sides, and closing *en cornette* under the chin by a knot of rose gauze ribbon. A half wreath of single red roses is placed over the forehead, and a *ferronière* composed of coloured gems crosses it. Blond lace, pelerine, and manchettes. Neck chain and brooch gold and coloured gems.

REMARKS ON THE PREVAILING LONDON FASHIONS.

We are now in what is generally termed the dead season, but this is certainly a misnomer, for it may be said with perfect truth, that fashion never dies. At present she is occupied in preparing costumes of a kind even lighter than usual, in order to suit the uncommon heat of the season. We shall describe some sea-side dresses, with a sight of which we have been favoured previous to their being sent down to Brighton.

One was a peignoir of white cambric, embroidered above the hem and down the fronts in a broad rich border of open work; a narrow cambric trimming festooned in cockscombs edged the fronts and the bottom of the skirt, it was plaited as small as possible; a double pelerine, pointed in front, and rounded behind, with a deep square collar, was trimmed to correspond; the sleeves were plaited from the elbow to the wrist in compartments, which were divided by three bands of open work, each about an inch in breadth; the ceinture was of cambric, edged by an embroidery in open work, and festooned by three gold fillagree buttons. The under dress also of cambric was trimmed with two flounces corresponding with those of the peignoir, and headed with embroidery in open work. We cannot say too much in praise of this dress. With the addition of a ribbon *sautoir*, and a morning bonnet, it is admirably calculated for the promenade during the present hot weather; and without those accessories it forms one of the most elegant home morning dresses that we have seen for some time.

Another, that we consider well worthy of our fair readers' attention, is a pelisse robe of dust-coloured *mousseline de laine*; the *corsage* is of the shawl kind, high behind, but open and draped upon the bosom; the upper part of the sleeve is very large, the lower has the fullness partially confined to the arm by bands of ribbon to correspond, which form points; there are two on each sleeve, with a knot of ribbon attached upon each, and a band and bow at the wrist; the front of the skirt is trimmed *en tablier*, with a succession of *coques* of ribbon, which form a kind of chain on each side, and a third row descends in the centre, from the waist to the bottom; a pelerine lappel, of a small size,

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is trimmed in a similar stile with ribbon. This dress is made so as very much to display the *chemisette*, which should either be of cambric trimmed with Valenciennes, and embroidered round the collar and front, or else of cambric, small plaited; in either case it has a falling collar of a small size, shaped exactly to the bust: a figured rose ribbon carelessly tied round the throat, and a drawn bonnet of *pou de Soie* the colour of the robe, but lined and trimmed with rose colour completes this very pretty and gentlewomanly sea-side dress.

Drawn bonnets are now confined entirely to morning dress; they are principally of *pou de Soie*, and either white or dust colour; the former are trimmed and lined to correspond, the latter are generally lined with rose ribbon; those of dust colour are, however, equally in request, and a good many are ornamented with ribbons of a dust coloured ground, figured with rose; they are always gauze, but of the rich grenadine kind.

Half dress hats are almost entirely composed of rice straw, the prettiest are those of the *demi capote* shape, with the crown placed rather backward, the sides of the brim descending very low upon the cheeks, and the centre standing quite off the forehead. These hats are always trimmed in a very simple style; a ribbon encircles the bottom of the crown, and a sprig of flowers is placed on one side of it upon the brim, the interior of which is trimmed with a very small bouquet placed on one side; white gauze ribbons of very rich patterns, and with fringed edges, are the only ones employed for these hats; the flowers which decorate them are generally sprigs of honeysuckle, of wild roses, of the double blossomed peach, or of nut blossoms; the small bouquet which trims the interior always corresponds with the sprig placed on the outside.

Italian straw is next in favour to rice straw; some have recently appeared under the title of *chapeaux caliche* trimmed at the back of the crown with a ribbon curtain, which falls sufficiently low to shield the neck from the sun; some of these curtains are almost as large as a small collar. We acknowledge that these hats are very useful for the purpose for which they are intended, but they are excessively unbecoming; indeed, in many instances they completely

disfigure the wearer; they are however at present fashionable, and we believe likely to be more so.

Organdy still continues in very great favour in evening dress; the robes are mostly made in the *demi toilette* stile; some of the prettiest have a *corsage à la grecque*, and long sleeves of a very large size, surmounted by *jockeys* of the heart shape; they are embroidered in fine cashmere worsted, in a wreath of rose-buds, and foliage of rose and green intermingled; the border of the robe is embroidered above the hem in a similar wreath, but of a much larger size; the effect of the emboidery is beautiful. We see also some robes of plain *gros de Naples* of light colours, as blue, or green, with the skirt trimmed with a single deep flounce embroidered in white floss silk. A good many evening robes have the *corsages* made partially high, and where this is not the case, a high *guimpe* of embroidered *tulle* is very often adopted. Fashionable colours are the lighter shades of blue, rose, and green, lilac, dust colour, and some fancy blues,

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FOREIGN FASHIONS AND NOVELTIES.

PROMENADE DRESS.—The robe is composed of fawn colour organdy over *gros de Naples* to correspond, a plain high *corsage* displaying advantageously the shape of the bust, and sleeves *à la folle*, with tight cuffs and very deep double mancherons edged with Valenciennes lace. The skirt is also ornamented with lace, a row of which is sewed on plain at the extremity. Rice straw hat, a perpendicular crown and round brim, the interior of which is trimmed with blond, intermingled with and partly surmounted by heath-blossoms. Green gauze ribbons, and a bouquet of marguerites and heath blossoms decorate the crown. Neck knot of gauze ribbon to correspond. *Ceinture* with floating ends of a similar colour, but of *pou de Soie* ribbon.

DRESS FOR THE JARDIN DE TIVOLI.—Indian muslin robe beautifully embroidered round the border in detached patterns of a novel kind, with open work between. *Corsage* low and draped horizontally. Sleeves *à la folle*. Mantalet of black *pou de Soie*, lined and edged with green *gros de Naples*. The pelerine part is double and of the usual form, the ends

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are rounded at the bottom; the trimming is black blond lace. Rice straw hat, a moderate size, and a round shape. The interior of the brim is simply trimmed with blond: the crown is ornamented with white gauze ribbons and a sprig of exotics. English point lace collar. Green gauze neck knot. Neck chain of hair, gold eye glass and brooch.

Remarks on the Prevailing Paris Fashions.

The excessive heat of the weather makes prisoners of our fair Parisians during the greater part of the day. In the evening our *élégantes* assemble in the *Champs Elysées* or the *Tuileries* gardens in elegant half dresses either of white or figured organdy, the former are, however, most in request. Never, indeed, in our memory at least, were white robes so numerous. They are very frequently trimmed with gauze ribbons of light and brilliant colors, a stile of trimming which produces a very pretty effect.

We may cite among the prettiest of these dresses, peignoirs of organdy, with a broad hem round the border and down the fronts, with a colored ribbon run through it, as also through the hems of the double pelerine, and the sleeve, of the usual size, is arranged in two bouffans by a band and bow of ribbon placed just below the elbow; the long ends of the knot float over the lower part of the arm. Another stile of ribbon trimming consists of a succession of puffs, they are long, have little fullness, and are each formed by a small rosette of ribbon. This latter stile is generally adopted for the fronts of pelisse robes. The rage for *lingerie* still continues. The *pelerines Cauchoise* have lost none of their attraction. We see also Canezon mantelets so covered with embroidery that there is scarcely a bit of the material of the Canezon visible. The effect is certainly rich but excessively heavy. Those pelerines that are only embroidered round the border, are, in our opinion, in much better taste.

Hats are of crape, *pou de Soie*, and rice straw, but the latter are in a decided majority; their form is generally becoming, the brim large, wide, and placed a little on one side, is always a good deal ornamented in the interior, and displays the hair to very great advantage. Some hats are trimmed inside the brim with a wreath of very small flowers, which encircles the face. Others have a knot on one side, the ends of which fall low upon the cheek, and some are ornamented in the centre with an agraffe of flowers or ribbons. We have remarked as the most novel trimmings for the interior of hats, a new kind of wreath, narrow in the centre and large at the sides; also diadems of black dwarf flowers. Since hats begin to be trimmed so much inside of the brim, they are placed very far back upon the head; the crowns are of moderate height, and but lightly ornamented. White feathers are still considered as the most elegant ornaments of rice straw hats; the bouquet is always formed of two long or three short feathers. A bird of Paradise is also a favorite ornament for rice straw hats, but only for private parties, it is never adopted for the public promenades, or for a *reunion champetre*.

Among the most elegant hats adopted for the latter, we may cite those of rice straw of a round shape, lined with straw colored crape and ornamented with a knot of straw colored gauze ribbons, figured and fringed with white. These hats though not so fashionable as those we have described above, are yet adopted by some very elegant women; they are much admired for their tasteful simplicity, and are generally becoming. A mixture of straw colour and white is at this moment highly fashionable.

Ceinture buckles are now but little worn, as the waist-ribbon is generally tied in bows and ends before. Fashionable colours are wild rose, *rose de Bengal*, emerald, and apple green, straw colour, azure blue, lilac of the two shades, and pale nut colour.

LETTER PROM PARIS.

Rue St. Dominique, Faubourg St. Germain.

My dear Friend,—You were right in thinking that the attempt of the execrable Fieschi had been the cause of making many of the English leave Paris, but all apprehension for the public safety was soon over; nor did the horrible catastrophe make that deep impression which might be expected. But the determination which government has taken in consequence, to fetter the press, has roused the indignation of the whole nation. Louis Philip seems, like Richard,

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LONDON DINNER DRESS.

PARIS MORNING DRESS.

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The poet's splendid dreams
Have hallowed each grove and hill,
And the beautiful forms of ancient faith
Are lingering o'er us still;
And the spirits of other days,
Invoked by fancy's spell,
Are rolled before the kindling thought,
While we breathe our last farewell.

A long, a last adieu,
Romantic Italy!
Thou land of beauty, and love, and song,
As once of the brave and free.
Alas! for thy golden fields,
Alas! for thy classic shore!
Alas! for thy orange and myrtle bowers!
I shall never behold them more!

ON DREAMING OF MY MOTHER.

BY THE REV. H. F. LYTE, A. M.

AUTHOR OF "TALES IN VERSE," ETC.

Stay, gentle shadow of my mother, stay;
Thy form but seldom comes to bless my sleep.
Ye faithless slumbers, flit not thus away,
And leave my wistful eyes to wake and weep.
O! I was dreaming of those golden days
When, will my guide, and pleasure all my aim,
I rambled wild through childhood's flowery maze,
And knew of sorrow scarcely by her name.
Those scenes are fled! and thou alas, art fled,
Light of my heart, and guardian of my youth.
Then come no more to slumbering fancy's bed,
To aggravate the pangs of waking truth.
Or, if kind sleep these visions will restore,
O let me sleep again, and never waken more!

ENGLISH FASHIONS AND NOVELTIES.

LONDON CARRIAGE DRESS.—Pelisse of geranium-coloured *gros des Indes* over a cambric peignoir. The pelisse is open in front, lined with *gros de Naples* to correspond, and bordered with a satin rouleau of the same colour. A rich gold-coloured fancy silk trimming disposed in demi-lozenges, with an intermixture of brandebourgs, adorns the fronts of the skirt. The *corsage* is high and plain. Pelerine *en cour*, with a round collar: a satin rouleau edges the pelerine. Sleeves of the usual form but not excessively large. Satin hat of a new and rich shade of fawn, a moderate sized oval brim, and perpendicular crown; the interior of the brim is trimmed *en cornette* with blond, and a single red rose, placed over the temple. A perpendicular crown, decorated with a bouquet of roses and fawn gauze ribbons, with a blond edge. A curtain veil of *blonde illusion* edges the brim. Neck-knot of rich figured fawn-coloured satin ribbon.

LONDON DINNER DRESS.—India muslin robe over a white *gros de Naples* slip; it is sprigged in small red roses with fine cachmere worsted. A half high corsage fitting close to the shape, but crossing in front. Sleeves *à la folie* of white lace over the beret ones of the slip. The mauche-rons are of muslin, scallopped and embroidered round the border. White lace chemisette, made nearly but not quite up to the throat. Blond lace cap, the border consists of a single row divided in the centre, and set on with little fulness, it is turned back by sprigs of roses on each side: the caul is trimmed in a light stile with rose gauze ribbons. Gold bracelets.

REMARKS ON THE PREVAILING LONDON FASHIONS.

Never did the empire of fashion exhibit so complete a medley of costumes as it does at the present moment. One lady appears in a robe of white or coloured muslin, a cambric *canezon* or tippet, and a half transparent bonnet; while another exhibits a rich silk pelisse, trimmed perhaps with velvet, and a satin hat, or bonnet. A third is seen in

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a robe of *mousseline de laine*, or some other fashionable transparent material, but with a rich winter shawl, and a spring bonnet of rice-straw, or *pou de soie*. As to the regular half season costume, which at this time of year, used to be so rigorously attended to, it is very little seen. But in another month this licence, this saturnalia as we surely may call it, which fashion allows her votaries, will in all probability be at an end. Let us see, in the mean time, what novelties we shall find that we can recommend as worthy of their adoption to our fair readers.

Among the few shawls that have appeared, those that seem to us best calculated for the morning, are of plain cachmere of the finest kind, without border or fringe, and of sober colours; they are square, and of a large size; they are admirably adapted for walking dress. Another description of shawl that may be worn, either in walking or carriage dress, is of black taffetas; it is of the fichu kind, but very large, and is trimmed with broad black real lace. This is a sort of shawl that may be adopted at any hour of the day, and though in reality very light, it does not look too much so for the season.

No alteration has taken place in the form of hats and bonnets, nor can any be expected for some time to come, but the ornaments continue to be varied. We observe that fruit-blossoms are quite out of favour, and light sprigs of delicate flowers arranged in bouquets are most in request. Rice, and Italian straw are still the most generally adopted, and several of both are trimmed with white flowers and ribbons. Some hats of the latter material have appeared, of such exquisite fineness, that they are as supple as *gros de Naples*, and can be arranged in any form whatever. Several have the curtain at the back of the crown composed of the same material, it is about four inches deep, and is gathered in like a ribbon. A bouquet of straw-coloured ostrich feathers, attached by a knot of straw-coloured satin ribbon, is placed on one side. These hats are not lined nor wired in any way, their flexibility being considered their greatest beauty. Some very pretty half dress bonnets are of rose-coloured *pou de soie*, glazed with white. They are trimmed round the interior of the brim with a *ruche* of *tulle blonde*, and as the brim is rather close, the effect of

the *ruche* is highly advantageous in giving softness to the features.

Late as it is in the season, the most fashionable half dresses continue to be either of clear or mull muslin, made either in the robe or pelisse form, and trimmed with a very broad hem, through which a coloured ribbon is passed. According as these robes are more or less dressy, they are made either with a pelerine, or a lappel, but either must be edged in the same manner as the robe, and trimmed besides with knots of ribbon, which as well as the ceinture must correspond, the sleeves of the *folle* kind, but of diminished width, are confined at the wrist by a band and bow of ribbon also to correspond.

We have seen, within the last few days, some pretty evening *negligés* composed of cordeline of different colours. The *corsages* made half high, and fitting close to the shape, are trimmed with Mechlin lace round the back and shoulders, the lace which is edged on each side, is plaited so that the upper edge rises above the dress; the ends of the lace come from the shoulders, and cross in the centre of the bosom. This trimming is exceedingly novel and graceful, the sleeves are of the usual form, but comparatively moderate in size, Mechlin lace *manchettes* of considerable depth, confine the fulness at the wrist. A floating ceinture of excessively rich ribbon, the ground corresponding with that of the dress, but flowered in a superb pattern. These dresses are extremely tasteful, and we have no doubt will, by the beginning of next month, be very generally adopted.

There is much taste, and not a little coquetry displayed in the forms and trimmings of half-dress caps. They remain of a small size and extremely light in their form. The *tulle* or blond of which they are composed must be of the clearest, we had almost said the most vapourous description, and the colour of the gauze ribbons generally rose or blue, but always of a very light shade, is rendered still softer by the white stripe or fringe which borders them. The flowers correspond, but a good many, and some indeed the most tasteful are trimmed with ribbon only, a knot placed on one side, and gracefully adjusted, has quite as becoming an effect as a bouquet or wreath of flowers. There is no change this month in fashionable colours.

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FOREIGN FASHIONS AND NOVELTIES.

PARIS WALKING DRESS. Pelisse robe of pea-green *gros de Naples*, a low *corsage* in crossed drapery and sleeves *a la Francoise de Foix*. The front of the skirt which wraps to one side, is trimmed with a band of broad green ribbon of a darker shade, it is disposed in *coques* at regular distances, with plain spaces between. The pelerine of India muslin crosses in front, with short scolloped ends, and a square collar fastened by a gold brooch, it is not so deep behind as they are in general, but falls very low over the shoulders, and is edged with Valenciennes lace. Bonnet of pale rose coloured *pou de soie*, the crown is somewhat of the cottage form, with the material disposed in plaits. The brim, of the usual depth, is also drawn in light longitudinal plaits. The trimming consists of a bouquet of roses, satin ribbons to correspond, and a *demi voile* of *tulle illusions*.

PARIS MORNING DRESS.—Robe of *bleu Louise pou de soie*, square *corsage* fitting close to the shape. Sleeves *à la Folle*, with tight turned-up cuffs. Pelerine *à la Louise* of *tulle*, it is cut in a novel manner, so as to display the front of the *corsage*. The upper part of the pelerine and the ends are bordered with narrow blond lace, but the round is trimmed with *tulle*, set on in full *dents de loup*. Hat of white *pou de soie* of the *demi-capote* form, and of moderate size. The interior of the brim is trimmed with a *ruche* of blond over the face, from which a row of coques of blue gauze ribbon descend at the sides terminating in *brides*, with short bows and long floating ends. Bands and knots of ribbon adorn the crown. A white *tulle* veil completes the trimming. Neck chain of hair, with a gold clasp, and gold and ruby brooch of a novel form.

REMARKS ON THE PREVAILING PARIS FASHIONS.

Though the uncommon beauty of the weather scarcely yet warrants a change of dress, yet the few fair fashionables that remain in Paris, as well as those at the watering places, begin to adopt, but in a very small degree, the *demi saison* costume. We see, indeed, muslin robes in abundance, but they are generally worn with very large square cachmere shawls, with black or dark grounds, and rich flowered borders. We have even seen a few, but as yet very few, sable boas; there is reason to believe, however, that by the end of the month boas will be very numerous, as they are expected this winter to be more fashionable than ever. Hats and bonnets are still quite of a summer description. Several of the latter are of white *pou de soie*, *elysiénne*, or cordeline. Some of the prettiest are trimmed with rich white gauze ribbon, with the edge in *dents*; this is a beautiful ribbon, and of the last pattern. A small tuft of red roses is placed on one side of the interior of the brim. Others are adorned with fringed ribbon, and a single sprig of wild roses. Bonnets with the brims rather close, and a little bent down in front, seem to enjoy a degree of favour that they have not before had since the commencement of the season; and it appears probable that the winter will bring us back those *bibis* to which our *élégantes* were so partial two years ago. The brims of hats, on the contrary, have rather increased in dimensions, they are always deep and very wide. They are ornamented with feathers or flowers, the latter of a very light kind. We no longer see fruits, nor those heavy autumnal flowers which some milliners have endeavoured, but in vain, to bring into favour; exotics are preferred, but even they must be of a very delicate kind. Rice-straw continues to be the favourite, and almost the only material adopted for hats. We see, indeed, a few of *paille d'Italie*, but very few, for to be fashionable, they must be of such an exorbitant price as few ladies choose to give. We have recently seen one untrimmed, which cost five-and-twenty pounds, and there are some still higher.

There is little novelty in dresses, the most fashionable are either of embroidered muslin, or organdy. Almost every robe has a pelerine, or a mantelet of the same kind. We have remarked several pelisses of English muslin, plaided in thick and thin stripes, these dresses are trimmed with lace, which may be broad or narrow, according to the fancy of the wearer. The sleeves are always made excessively large, and the skirts extremely full round the hips. The most novel high *corsages* are plain round the top of

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the bust, but with some fulness issuing from the shoulders, and descending on each side of the bosom *à la Sévigné*. This is a very graceful fashion, and highly advantageous to the shape. Head-dresses of hair are now almost universally *a la Berthe*, or of the demi Chinese kind. We may cite as a novelty among the former, that instead of the single tress forming a loop on one side, there are two, one of which turns back behind the ear, and the other forms a loop, even longer than usual on the cheek. Flowers continue in favour for these head dresses. A new turban, *à la Montague*, that has been recently introduced, is likely to become very fashionable; it is composed of a rich gauze scarf, the front forming a point, and the two ends descending on the right side in the neck. Very pale rose-coloured gloves are now the most fashionable in evening dress, but if the sleeves are short, white lace mittens are worn underneath. Fashionable colours are the same as last month.

LETTER FROM PARIS.

Rue St. Dominique, Faubourg St. Germain.

My dear Friend,

I can by no means advise you to choose your furniture after our last Parisian fashion, for the very heavy stile that is in vogue at present, is not likely to continue long in favour; and when it is no longer fashionable, it will appear ridiculous. I spare you a description of it, because it will be sufficient to tell you that we have gone back to the days of Francis the First, or at least to the time of the Regency, to make you conceive the heavy stile of our furniture at present; and as there is quite a mania for change in this respect, it is very likely that you will hardly get settled in your new house, before you must, if you intend to follow our fashions, refurnish it in another stile.

Since the great heat of the weather has abated, social balls have re-commenced with great spirit, particularly with those families who have country-houses at Passy, and other villages at a short distance from Paris. We no

longer dance in the open air, but the evenings are still so warm, that the ball-room windows are generally open, and as it is usually on the ground-floor, and looking into an illuminated garden, the effect reminds one of those dear delights of our girlish days, the enchanted palaces and gardens in the Fairy Tales and Arabian Nights' Entertainments. A marriage has recently taken place through a meeting at a ball, which has furnished conversation for nine days at least to the Parisians. The lady is a beautiful Spanish widow of high rank, and still very young, and of most engaging manners. During some time that she has been in Paris, she mixed with none but high society, and had rejected some very brilliant *partis*. About five weeks ago, she was invited to a ball at the Marquis de F—, the evening came, and the pretty widow arrayed for conquest, made her appearance at the Marquis's hôtel, on entering the ball-room, she looked round to see where the Marchioness was, but at that moment, an elegant looking man solicited her to join the dance, and no sooner was it concluded, than she was engaged for the succeeding ones so rapidly, that the evening wore away without her seeing the Marchioness. At last it was time to retire, and she begged of her last partner to conduct her to the Marchioness, or at least to the Marquis, as she could not think of leaving the house without paying her compliments to one of them. The gentleman bowed, smiled in a peculiar manner, and led her into another room; where presenting her to a handsome and elegant young man, "This is Madame," said he, "the master of the house." The lady looked astonished. "This is not the Marquis de F—" cried she. "No, Madame," said the gentleman, "the hôtel of the Marquis is a few doors from mine."—"Good heavens!" exclaimed the lady, now really frightened, "where am I; and who, sir, are you?"—"Do not, I beseech you, Madame, alarm yourself! I perceive there has been some mistake, but you can have no cause for terror, you are in the house of a man of honour. My name is De P—, I am well known as a stock-broker, and should esteem this incident as the most fortunate of my life, were it not for the terror which I see it has caused you."

Although stock-brokers mix in higher society in France than they usually do in England, yet our widow of a

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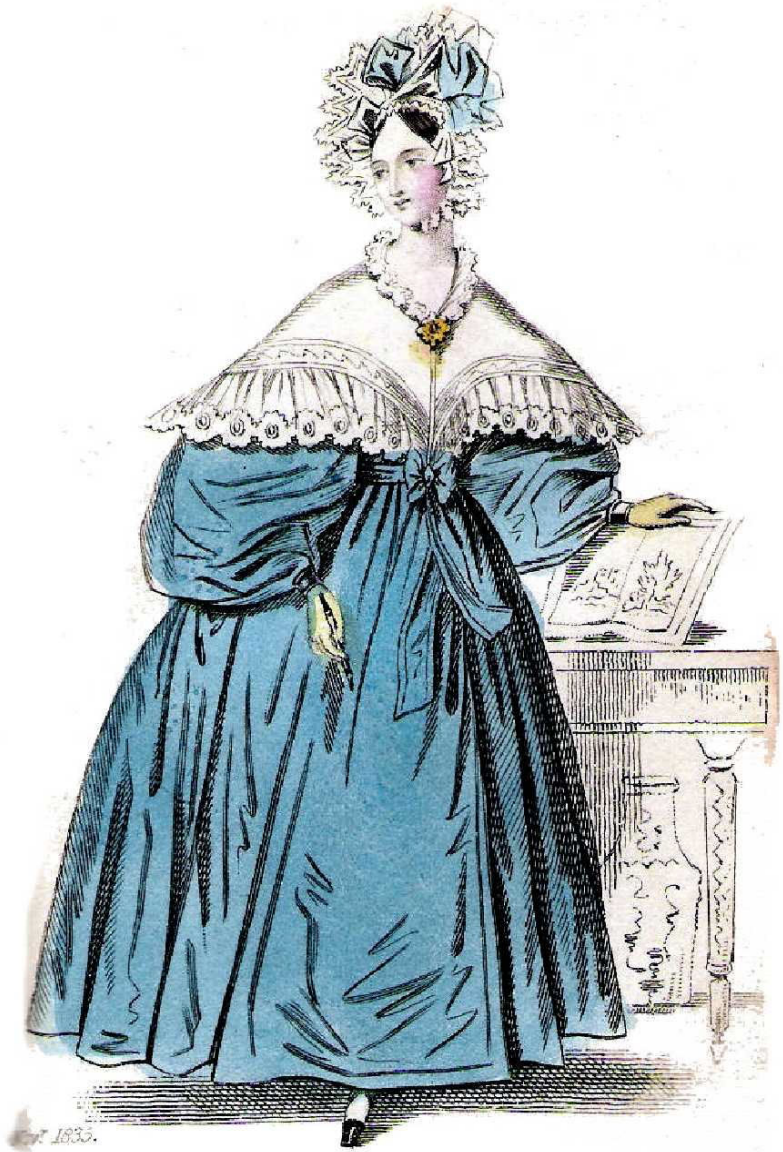
PARIS MORNING DRESS



LONDON MORNING DRESS.

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ENGLISH FASHIONS AND NOVELTIES.

LONDON WALKING DRESS.—The robe is composed of light green *reps*, the *corsage* made quite up to the throat, a plain tight back, and the front draped at the upper part in the fan stile. The sleeves between the folle and the gigot shape, large at top, but decreasing gradually as they approach the wrist. The hat composed of satin corresponding with the dress, has an oval brim of moderate size, trimmed next the face with blond lace, a very full tuft of roses is placed high on one side, and a single flower much lower on the other. A curtain veil of tulle finishes the brim. The crown of the dome-form, is full trimmed with satin ribbon to correspond. Sable boa tippet.

LONDON MORNING DRESS.—*Gros de Naples robe*, a new shade of blue, the *corsage* is a three-quarter height, and fitting closely to the shape. The sleeves are of the usual form. Cambric pelerine, a single fall, rounded behind, and a little pointed in front, it is trimmed round the throat with a narrow cambric frill, and at the lower part with a broad one, beautifully embroidered in a lace pattern round the border, and surmounted by a light embroidery. Cap of *tulle blonde*, the caul rather high, and the trimming of the front somewhat voluminous, it is intermingled in a novel style with knots of gauze-ribbon, corresponding with the colour of the dress.

REMARKS ON THE PREVAILING LONDON FASHIONS.

The sudden change in the weather has driven every vestige of summer from our promenades, indeed they present rather a wintry than an autumnal aspect. Mantles, boas, shawls, and even fur palatines are all in requisition; but, as may be expected, they are those of last autumn. If we seek for novelty, we must not look at what has actually appeared, but at what is in preparation; and first for materials: Plain *gros de Naples* mantles of sober colours of sage-green, iron-grey, and very dark chesnut will be much in favour in walking dress, for although materials of the cashmere kind, and of different patterns, will be introduced, yet they are not expected to be generally adopted in walking dress by elegant women, with the exception,

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however, of those with plain grounds and of sober colours, which may enjoy a certain degree of favour. Sleeves are expected to be generally adopted, and velvet falling collars of moderate size, but the large pelerines that have been so long fashionable, will not, it is supposed, continue to be worn. Some beautiful mantles for carriage dress are particularly deserving our notice, they are composed of a mixture of silk with the finest cashmere wool, and are of beautiful patterns, particularly the Spanish mantles, which with a ground like what we have described, are figured in rich silk, in a highly raised and beautiful pattern of flowers. We have seen also some carriage pelisses of rich plain satin of full colours, with plain tight *corsages* and sleeves of the kind called *Françoise de Foix*, that is large at top, and arranged in three or four *bouillons* at the lower part. They are trimmed with a velvet pelerine of the mantelet kind, cut out in front in a manner very favourable to the shape, and descending in rounded ends a little below the ceinture, square and of moderate depth behind, but rounded, and falling very deep over the shoulders.

The new half season hats and bonnets are of satin or *pou de soie*, but principally of the former. Drawn bonnets, and of light colours, will still continue to be worn during the whole of this month, but only partially, for we have seen already several hats and bonnets of full colours, both in satin and *pou de soie*, but particularly the former. We may cite, as among the most elegant, those of maroon *pou de soie*, lined with rose satin, and trimmed with exceedingly rich maroon ribbons spotted with rose colour, and two moss roses placed on one side. We may also cite, as becoming and lady-like, satin hats of the *demi capote* shape of a new shade of grey or violet, the darkest we have seen. They are also lined with rose, and trimmed with satin ribbons the colour of the hat, but lightly fringed with rose, and an *aigrette* formed of fancy feathers of the two colours.

The forms of hats and bonnets are not yet determined, but if we may judge from appearances, the crowns will be a little higher, and the brims decidedly larger. Velvet flowers will when the season is a little more advanced, be extremely fashionable both for velvet and satin bonnets. We have already seen some charming bouquets, composed

of dahlias in pale rose velvet, with the edge of the leaves lightly tipped with black.

The materials for evening dress are very numerous indeed, and so rich and elegant that we hardly know to which we should give a preference, they are, however, all of the antique stile. The *satin Gabrielle*, with its excessively rich ground, flowered in various hues, might really be supposed to be copied from the portraits of the fair mistress of Henry IV. The *satin Juive*, a magnificent tissue, presents an equally rich, but still more antique pattern. The *velours ture*, the ground of which is *velours épinglé*, figured in satin of a light hue, is a less gorgeous material than the ones above-cited, but in our opinion more chastely beautiful. *Foulard cachemire* and *satin cachemire*, two rich but light materials of silk and wool are for half dress, or social evening parties. Plain rich materials, as satin, *pou de soie*, and Terry velvet, will it is believed be preferred for carriage and public promenade dress, for which also the pelisse form is expected to be adopted.

Plain low *corsages*, trimmed with blond lace, are expected to continue the mode in evening dress. Some diminution will take place in the size of skirts, sleeves will lose nothing of their width at the upper part, but those *à la Françoise de Foix* are expected to be the most fashionable, except for full dress, for which it is supposed berets will be universally adopted.

Jewish turbans and Spanish hats are likely to be very generally adopted in evening dress, but we must wait for another month before we can announce anything positive on that subject. The new colours are myrtle-green, sea-green, different shades of brown, lavender, ruby, soot colour, and various shades of rose.

FOREIGN FASHIONS AND NOVELTIES.

PARISIAN CARRIAGE DRESS.—*Foulard de laine* robe, an aventurine ground lightly figured in soot-colour. *Corsage à la Vierge*, and large sleeves, the fulness confined by tight and rather deep cuffs. Black velvet mantelet, made high with a deep square collar, it falls low round the back and shoulders, with long scarf ends; it is trimmed with broad

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double grounded lace of an antique pattern. Bonnet of rose-coloured *pou de soie*, a round open brim trimmed with a *ruche* of blond next the face, and a rose inserted among the lace on one side. The crown of moderate height is decorated with a sprig of exotics and satin ribbons.

PARIS MORNING DRESS.—*Redingote à l'Italienne* of *mousseline de laine*, over a muslin dress embroidered round the border. The ground of the *redingote* is French grey, strewed with single red roses and their foliage. The *corsage à mille plis*, is quite high behind, but partially open on the bosom. Excessively large sleeves disposed in plaits, so as to shew the natural shape of the arm at top, and confined by a band and bow of the same material; they are finished at the wrist by tight cuffs. The skirt, partially open, is trimmed on one side by a band of the plain part of the material small plaited. Hat of plain Italian straw, a round open brim, and low crown. The brim is lined with pink crape, and ornamented with light sprigs of white flowers on each side. The crown is profusely trimmed with rose satin ribbons. Neck-knot of striped rose-ribbon, edged with blond lace,

REMARKS ON THE PREVAILING PARIS FASHIONS.

Adieu to the light costume of summer, that of autumn has now completely replaced it. Silk pelisses, or robes with mantelets or shawls, are now universally adopted for the promenade. The materials of the new walking-dresses are *reps Indiana*, *reps Africain*, and *Armure leonide*. The first is a soft plain silk, made only in dark colours, it is principally used for robes; the second of a richer kind, also plain, is more in favour for pelisses, as is also the third. We have no change to record in the form of robes, but pelisses begin already to be a good deal ornamented, and are likely to be more so as the season advances. Those buttoned down the front of the skirt with fancy silk buttons, and trimmed with a row of straps, placed at regular distances, which are also buttoned across, are very much in favour. The straps are of a novel form and corded with satin. Others are trimmed with an embroidery *en tablier* in chenille, and a third sort fastened by *brandebourgs*. Shawls of damasked satin are the most fashionable at present, but those of India or French Cashmere will soon supersede them. A new kind of Tartan shawl has appeared for morning dress, much more elegant than those that had a transient vogue last year, and of extreme fineness.

The forms of hats are not yet decided, but it is generally believed that the brims will be larger. Some of the most fashionable *marchandes des modes* have already introduced hats of *pou de soie* and velvet or satin of two strikingly opposite colours; but instead of the hat being composed of velvet of a full colour, and lined with satin or silk of a lighter hue, the latter forms the outside and the former the lining. These hats have the brims larger than any that have appeared for some time, and exceedingly wide. Two or three other houses of equal reputation, continue to make the brims of hats wide over the forehead only, but close at the sides, and avow their intention to continue this fashion during the winter; thus it is not easy to say which will prevail, all that is certain is, that at present both modes are adopted, but the latter is certainly the most becoming. Flowers still continue to be adopted for hats, all are of full colours, and the most novel are composed of chenille generally speaking; however bouquets of short ostrich feathers are more in request, they correspond in colour with the hat, or at least with the lining of it. We still see a good many light silk bonnets, but the white veils that trimmed them have disappeared. Some few are trimmed with curtain veils of black blond, but they are not likely to be fashionable.

Robes of *gros des Indes*, or *gros de Naples* made *en robe de Chambre*, are now generally adopted in morning dress, and nothing can be more graceful or coquettish than this kind of *negligé*. The *corsage* is full with a falling collar, which forms a demi pelerine behind, and terminates in a point before, so that it opens more or less on the bosom at the pleasure of the wearer, but always displays a little of the under dress, which is of muslin, embroidered and trimmed with lace. Hanging sleeves of enormous size open from the bend of the arm; and shewing the almost tight sleeve of the muslin dress, which is finished by a lace ruffle. The skirt wraps across in front a little, and is fastened to a short distance from the bottom by *brandebourgs*, or knots of ribbon.

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The materials for evening dress are principally silks of the richest possible description: as the satins *Montpensier*, *Isabeau*, *Mathilde*, *Rosiere*, and some others, they are flowered or figured in rich antique patterns. As to the forms of evening dresses, it would be folly to pronounce upon them before next month. The few new ones that are now made, have the *corsages à la Grecque*, or *à la Tyrolienne*, but no doubt some changes will take place.

Blond lace caps of the Jewish form, and white satin hats, with aureoli brims, ornamented with flowers, or feathers placed upright, are both in favour in evening dress. The new autumnal hues are *bleu Haiti* slate colour, *maroon*, *ponceau*, and different shades of brown, but light colours still prevail in evening undress.

LETTER PROM PARIS.

Rue St. Dominique, Faubourg St. Germain.

My Dear Friend,

The Parisians are beginning to return from their country seats and the watering places; in another month Paris will be very full, and our fashionable winter fairly opened. It is expected that a great deal will be done by the court to draw the old nobility into its circle. Heaven knows how far the manœuvre will succeed, but to judge from appearances there is very little chance. I think I told you that at the time of the last revolution nine tenths, at least, of the old families, both nobility and gentry, quitted the court and retired to the provinces. As the French are proverbially fickle, it was supposed that a single winter would tire them of solitude, but we are now in the beginning of the sixth, and scarcely any have returned, notwithstanding all the pains taken by Louis Philip to induce them; so that though the Citizen King is in reality at this moment the most despotic monarch in Europe, his court is perfectly bourgeois.

Mr. B—— tells me that our friend H—— is talking of coming over; as I may not see him immediately on his arrival, I beg of you, my dear, to caution him, as he values his liberty, not to open his lips on political subjects whatever company he may be in, for he may rest assured that he will everywhere be surrounded by spies, not only in public places but even in private society; nay, the very servants you hire are, in nineteen instances out of twenty, in the pay of the police. This is so generally understood that political subjects are totally abandoned, unless in *petite amité*, where the sitting is held with closed doors and almost in whispers. As you know I detest politics, I should rejoice in this change were it not for the cause of it; but I am too much of an English woman—too thoroughly imbued with what I may surely call the spirit of rational liberty, not to feel indignant under such complete despotism. But let us leave this subject for one more congenial to both our dispositions.

You will, I think, be pleased with your silks, particularly the satins *Montpensier* and *Rosiere*; and the beautiful mother-of-pearl ribbon with its tripple fringes, will, I think, appear to you as it did to me, a perfect *chef d'œuvre*. What I fancy you will like least are the fans, which, to say the truth, are downright ugly, and of enormous price, *mais que voulez vous?* They are the only ones fashionable; a Parisian *belle* who appeared in company without one of those enormous fans of extreme rich but heavy workmanship, such in short as were fashionable in Louis the XIV's time, would be perfectly *hors de la mode*, and assuredly when you were dressed in every other respect after the most approved Parisian models, you would not choose to spoil your toilette by an unfashionable fan. It happened luckily for me, that the day before that on which I had fixed for executing your commissions, I received a visit from the wife of a member of the chamber of deputies who has just come to town, and being considered a lady of the most elegant taste in her province, several of her fair neighbours said they would trouble her with a little memorandum of a few purchases which they wished her to make for them in Paris. As she is too good natured to refuse their requests, the consequence was that the little memorandums perfectly swelled into a catalogue, and it took us two days, for I accompanied her, to run over the different fashionable shops and make her purchases. You know I detest shopping, but I must say that for once I was not sorry to be

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But even a bliss more sweet than hers—
From early stain as free;
The whispered vow of love confers,
Themyra breathed to me.

The flowers that gaudy summer wears
Feed on day's genial light,
But droop when evening gloom appears,
And weep through all the night;
Thus o'er my heart thy smile hath power,
Like night thy frown would be—
For what the sun is to the flower,
Themyra's love's to me.

By yonder stream, on either side,
A graceful rose-tree grows—
They meet and mingle, while the tide
Adds richness as it flows;
Thus may our hearts together blend;
Thus, like yon stream to tree,
May time fresh bloom in passing lend
Themyra's love for me.

I LOVE YOU, FLOWERS,

BY J. H. MIFFLIN.

I love you, flowers—I love you, flowers,
You sweetly breathe to me,
The fragrance of deserted hours,
I never more may see.

I love you, flowers—I love you, flowers;
And oh, my heart perceives
The colour of its happiest hours,
Reflected on your leaves.

I love you, flowers—I love you, flowers—
With you was shared her love,
Which far too fervent to be ours,
Has all returned above.

Your fragrance and your beauty give,
Fit emblems of her bloom;
Alas! the moment that you live
Is transient as her doom!

ENGLISH FASHIONS AND NOVELTIES.

London Evening Dress.—Rose coloured crape robe over a satin slip to correspond, the skirt made open in front, and a little rounded at the bottom, the border lightly arched, is finished with a satin rouleau. The corsage *draped à la Tyrolienne* is ornamented with a butterfly bow of ribbon in the centre of the bosom, the *ceinture* tied in a bow to correspond, descends in long ends, which terminate in full bows. Double sabot sleeves, ornamented with *nœuds de pagé*. The hair dressed low behind, and in full clusters of corkscrew ringlets in front, is ornamented with a *ferronière* of fancy jewellery, and knots of rose gauze ribbon. Neck-lace, and neck-chain of fancy jewellery. Boa of a novel kind.

London Carriage Dress.—The robe is green satin, plain tight *corsage* and pointed pelerine, the sleeves are of the usual form. Mantle of French grey *gros d'orient*, lined with gold coloured silk plush. A deep square pelerine, and square collar, the latter is of sable; the pelerine and also the bottom of the mantle are trimmed with broad bands of the same. Claret coloured velvet hat, an aureole brim, the interior of which is trimmed in a light stile, with blond lace and small flowers; perpendicular crown, ornamented with ribbons to correspond, and a full bouquet of ostrich feathers.

Remarks on the Prevailing London Fashions.

As far as promenade dress is concerned, comfort is decidedly the order of the day. Early as it at present is, mantles are in very general request; the majority are of plain *gros de Naples*, and for the most part of dark colours; but several of the fancy ones that were so prevalent last year, have also appeared; they are in general too showy, in our opinion at least, for walking dress. Promenade bonnets are now almost entirely of satin, lined, in some instances, with velvet; light coloured bonnets are not yet abandoned, but the trimmings have always a mixture of black, or some very sombre hue. When velvet is employed to line bonnets, it is always of a dark colour, and the ribbon which corresponds with the hue of the bonnet is figured in that of the lining. As to the shape of bonnets, no actual alteration

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has taken place,' nor can we say that there is [illegible] shape, for in some instances we see the brims [illegible] long, and in others of very moderate size. It may, however be observed, as a general rule, that promenade [illegible] are not so profusely trimmed as they were last year.

We must not forget furs, which form at this [illegible] most important part of promenade dress; sable [illegible] to be the most fashionable fur, but as its price, [illegible] now enormous, places it above the reach of ladies of [illegible] fortune, we shall name the second rate furs, which, [illegible] out being very expensive, are nevertheless consi[illegible] shionable—Kolinski, squirril back, mock sable, and [illegible] martin; some furriers give to the last the name of [illegible] sable. Muffs begin to be in very great request, and will be more worn than they have been for several years past. Boas are quite indispensible for the promenade, in many instances, indeed, they are adopted even with fur [illegible] tines.

Mantles and wadded pelisses are quite the order of the day in carriage dress; the former offer considerable richness and variety of material. Those of the fancy kind, composed of silk and wool, are in very great request, particularly the Angola mantles, a rich violet ground, figured in green silk, of a brilliant shade, and a highly raised pattern, or else a slate or dark brown ground, with a rich ruby pattern. Cashmere mantles, a plain ground with an embroidered border, in a strongly contrasted hue, are also in great request, and plain satin is equally so: the form of mantle affords little variety, they are all of the Witzchnera (so the Russian pelisse is called) form; they are close to the shape, with large hanging sleeves, and in general a very large collar descending in the lappel stile, which corresponds with the ground of the mantle. Pelisses are generally of a more simple form than those of the last two seasons; those that are worn with pelerines have plain *corsages*; those that have only a large square collar which does not conceal the shape, have the fronts disposed in large hollow plaits; the ceintures are generally of the material of the robe, and edged with a double piping; the sleeves are of the usual extravagant size, except at the wrist, where they are quite tight; the skirts which have lost nothing of their [illegible]

dity, are closed down the front by a row of pretty fancy silk buttons, or of small knots with a double piping to correspond with the ceinture; these pelisses are neat and gentlewomanly, without being very expensive.

Velvet bonnets begin to appear in carriage dress, though but slowly; they will, however, by the end of the month be very general; the favourite colours for them are various shades of brown, green, dark blue, and a new shade of slate colour; one or two ostrich feathers of the colour of the hat, is the trimming most commonly adopted: generally speaking, carriage hats have the crowns higher, and the brims longer than those of last winter, there are, however, exceptions to this rule, some of the prettiest being made with the crown of a melon form, rather low, and with a drapery of black lace attached about the middle of it, and descending nearly to the bottom. These hats we must observe, are always of black or dark coloured velvet, they are trimmed either with a sprig of flowers in coloured velvet, or a bouquet of feathers, not more than three in number to correspond; the interior of the brim is trimmed next the face with a double plaiting of blond lace, three or four very small pink, green, or lemon-coloured flowers are placed singly, and at some distance from each other among the lace, and a light sprig of the same flowers issues from one of them, just over the left temple. Black lace and rich ribbons are expected to be very much in favor for evening dress trimmings; we have understood also that velvet boddices, pointed and laced behind, are to be brought in by some high leaders of fashion. In giving this information, we must add, that we very much doubt the success of the experiment. The hair in evening costume will be dressed low behind, and the front hair disposed either in bands, or long corkscrew ringlets; both these modes are becoming but to beauties of a different style. Fashionable colours are those of last month, with the addition of chesnut, and various shades of deep red.

FOREIGN FASHIONS AND NOVELTIES.

Bridal Costume.—Brussels lace robe over a white satin under dress. The *corsage* of the robe made to sit close

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the shape, and of a three quarter height, is trimmed with a pelerine of a very light, but rich pattern; *imbecille* [illegible] of a large size, the pattern in light columns. That of the skirt is also in columns, but they are of [illegible] richness. The hair is arranged in four bows on the summit of the head, leaving a vacant space in the [illegible]; the marriage veil, also of Brussels lace, is attached to the back of the bows by a superb pearl ornament; [illegible] the base of a bouquet of orange flowers. The front [illegible] parted, and disposed in one large *tire bouchon* on each [illegible] it is crowned by a wreath of the most costly exotics. [illegible] lace and bracelets, pearls.

CARRIAGE DRESS.—Robe of maize *Gros de Naples*, [illegible] high *corsage*, and sleeves *à la folle chevronne* at [illegible] mantle of the new material *peau de Chagrin*—it is [illegible] close to the shape at the back by a band of the same material, and trimmed *en mantelet*, with velvet of a shade darker; the sleeves of a very large size, and quite a new form, are open at the elbow, and at the bend of the arm; the lining of the mantle is of *gros de Naples* of a corresponding colour; white satin bonnet, a long, deep and very [illegible] brim; the interior simply trimmed in the cap stile, with blond, white satin ribbon, and a bouquet of exotics [illegible] the crown; worked muslin collar trimmed with Brussels point lace.

REMARKS ON THE PREVAILING PARIS FASHIONS.

The gardens of the Tuileries, and the Bois de Boulogne begin to be thronged with élégantes, who appear already determined to defy even the severity of a Russian winter, for the warm wadded pelisse is frequently covered by the equally warm mantle; the first are of plain [illegible] silk, ornamented down the front of the skirt, either with fancy silk trimming, or an embroidery *in chenélle*. The most elegant of the latter are of Cashmere, or of Cashmere wool mixed with silk. Several of those adopted in [illegible] are of wool only, but of a very fine kind. We may [illegible] most fashionable those of a maroon ground, figured in [illegible] or blue; those of deep blue figured in two shades of the same colour, and also slate coloured grounds figured in brown or black. These mantles are all made with a [illegible]

large collar, and excessively wide sleeves. Satin, *velours grec*, and plain velvet are the materials adopted for hats and bonnets no decided change has as yet taken place in the forms, but the most elegant are distinguished by the simplicity of their ornaments, and particularly by the lightness of the knots of ribbon which trims them. We may now announce as positively settled, that broad and wide brims, and rather high crowns, will be fashionable this winter; it is also expected that crimson will be a prevailing colour for hats both in half and evening dress. Some have already appeared in the former, composed of *velours grec*, and trimmed with ribbons of the same coloured ground, but figured in a variety of hues.

As the Paris winter is now fairly commenced, we cannot do better than present our readers with an account of the most elegant costumes that lately appeared at a grand musical *soirée*; they offer all that is most novel and elegant in evening dress. The robes were composed principally of the various new and splendid materials which we cited in our last number; there were also several of plain white satin, and some of crape, studded with silver stars; the forms of the robes were exactly copied from the portraits of celebrated women in the reigns of Louis XIV. and XV. which we have already frequently described under the title of robe *à la Maintenon*, or robe *à la Dubarry*; there were among the head dresses a majority of turbans, *à l'Israelite*, some in emerald green satin, intermixed with *chefs d'or*, others of Cashmere, with superb gold fringe, and a good many of white gauze, embroidered in coloured silks, with an intermixture of gold. There were also several turbans of plaid gauze ornamented with *aigrettes* placed in contrary directions, and drooping so as to form an arch. There were a good many velvet and satin hats with the brims turned up, but the most elegant of those kind of head dresses were of cherry coloured *poû de soie glace d'or*, and trimmed with a bird of paradise; there were only three of these head-dresses, but from the admiration they excited, we have no doubt that they will be very much the rage this winter.

There were several blond lace caps—those composed of a double row of blond over the forehead, and very high, presented one of the fashionable *coiffures* of Louis XIV.,

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and the pretty and simple *bonnets à la Ferroniere*, brought back the recollection of the beautiful mistress of Francis the First, while the little bonnets, *à la paysanne*, with their simple trimmings of flowers, offered a striking contrast to the two above described, which were adorned with feathers, and in some instances with jewels.

The Spanish Ambassadress and her two daughters were in head-dresses of hair, adorned with a christinos, that is to say, a narrow band of green velvet with *agraffes* of diamonds and a tuft of green ribbon on each side of the face. This coiffure, which is expected to be exceedingly fashionable among the fair Liberals, is an imitation of a head-dress in which the celebrated Agnes Sorel has often been painted; wreaths of roses, and other flowers, encircling the knot of hair at the back of the head were adopted by several youthful *belles*. They used to be called chaperons,—they are now stiled Pandores; the colours of last month, with the addition of beet red, and crimson.

LETTER FROM PARIS.

Rue St. Dominique, Faubourg St. Germain.

DEAR MARIA,

Our fashionable winter has began brilliantly, and we owe the opening of the campaign to Lord Granville. I must say, that it is gratifying to my national pride, (would not variety be a fitter word?) to see the balls and *soirées* at the English Ambassador's take place even of those of the court; although the latter is just now very gay, owing to the presence of the Queen of Belgium. It is, however, principally the English and foreigners of distinction that form the high society of Paris, for the nobility still remain at their *chateaux* in the provinces, and seem determined that the court of the citizen king shall be a completely *bourgeois* one.

I am sorry that I cannot comply with your friend Mrs. P.'s request of taking handsome lodgings for her in a house where no other lodger is admitted. She cannot find any such in Paris, for the houses are of immense size, and each except the *hôtels* of noblemen, or persons of immense wealth, affords accommodation not only to different families, but even to the most opposite grades in society, so that it very often happens, that the ground-floor and first-floor are occupied by opulent families who live in the first stile, and the fifth and sixth stories by working people. Nor is it thought at all derogatory to a man of fortune to let out his house in this manner. He has, in fact, nothing at all to do with it; the whole charge of letting the lodgings, and receiving the rent, being left to the porter. If you want unfurnished apartments, you may take them as you do houses in England, upon a lease for a certain number of years. There is a general outcry against porters, they are said to be a greedy, malevolent, and tattling race. I give implicit credit to the latter part of the assertion, for I never pass our porter's lodge without perceiving his wife in earnest conversation with one or more of the servants belonging to the families who reside in the house; but, after all, porters are not the only gossips in the world; and as to the rest, I dare say the portrait is often overcharged. They are not very well paid, and the care which they are obliged to take of their master's interest, makes them, perhaps, by degrees suspicious and inquisitive, even if they are not naturally so. I confess I am rather favourable to this generally disliked class, for the sake of our porter, an old soldier, and a complete original, with whom Papa, who you know doats on originals, is very fond of talking. He fought in Spain during the campaigns of the Duke of Wellington, and talks with great glee of those *brave gens* the English. It appears by his account, that the French and English sentinels were upon exceedingly sociable terms, for they used to make a regular interchange of commodities. A sort of traffic that was convenient enough, and no doubt very agreeable to both parties; and it seems, that so good was the intelligence between them, that even in cases where the one had something to barter, and the other nothing to give in return, they did not hesitate to trust to each other's honour. Old Pierre, who is a staunch republican, was enthusiastically devoted to Napoleon as long as he was general and consul, but as he expresses it, he thought himself bound in honour to cut the emperor. However his devotion to his old master revived with his fallen fortunes, and Papa, says that he has observed that the poor

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